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The process of translating texts is complex and full of nuance. Translators seek to capture a text's ideas and, if applicable, preserve the author's poetry. This challenge is no easy feat, as each language differs grammatically; the variations are endless as translators encounter syntactic, lexical, and orthographic differences. This study seeks to identify elements of variation by referring to translated versions of Dante Alighieri's epic poem, *The Divine Comedy*. Today, the text transcends Dante's medieval Italian into fifty-two languages. It has been adapted for centuries, held by many translators looking to do justice for their respective readers, both in the linguistic and cultural sense. This study examines three English translations spanning different historical periods, focusing on their portrayal of the poem's complex female figures. Drawing on David Damrosch's framework for analyzing translated works mindfully, this paper compares the lexical choices employed by each translator in representing the archetypes of female virtue and condemnation.

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